Heritage and Migration
New Methods and Historical Contexts

International conference at the Stockholm City Museum
15–16 May 2019

Joint Programming Initiative on Cultural Heritage and Global Change
The Swedish National Heritage Board
Innehåll

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Foreword

This report is a documentation of the conference Heritage and Migration: New Methods and Historical Contexts, held at the Stockholm City Museum during 15–16 May 2019. Heritage and Migration was initiated within the European research collaboration Joint Programming Initiative on Cultural Heritage and Global Change (JPI CH), which has been established to strengthen heritage research within the wider JPI assignment to address grand societal challenges by joint planning, implementation and evaluation of national research programmes and activities. The Swedish National Heritage Board (SNHB) is Sweden’s representative in the JPI CH, and the coordination and realisation of the conference has been one of their contributions to the common strategies and goals.¹

The conference addressed migration as an urgent global concern, and it linked migration to cultural heritage through forefront developments in fields such as contemporary archaeology, material culture studies, anthropology, ethnology, archaeogenetics, artistic research, and art practice. This transdisciplinary approach revealed and complicated a variety of relationships between heritage and migration, from new methods within local heritage practices to historical and intensified global contexts. It interlinked theoretical analysis and practice based knowledge, and engendered a dynamic and challenging atmosphere that sparked creative and innovative conversations about how cultural heritage professionals can enhance their expertise and how new collaborative research projects can be formed.

Joint Programming Initiative on Cultural Heritage and Global Change

The Swedish National Heritage Board

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Exchange: An Introduction

The conference *Heritage and Migration: New Methods and Historical Contexts* addressed migration as an urgent global concern, and it was connected to heritage within the expanding focus on how people make themselves in relation to places and materials and where movements of people and things are interlinked. The conference aimed to i) elucidate and complicate relations between migration and cultural heritage, through historical perspectives and contemporary global contexts, and ii) develop the roles and expertise among professionals in the heritage and museum sector in relation to migration and diversity. The aims had two dimensions i) the historical: migration is part of the human condition, and this similarity produces a reality defined by diversity as each geographical location is inhabited by people with various migrant histories, and ii) the contemporary: increasing diversity creates ambiguous responses, where hostility engenders new walls and dehumanising inequalities at border crossings, and hospitality shifts between humanitarian and utilitarian convictions.

The focus on migration and heritage through a longer time-frame helps us understand that cultural heritage always has been in the making, as interactive processes between people, places and materials. Advanced historical research, such as archaeogenetic perspectives on mobility in human prehistory, and the acknowledgement of colonial expansions – in the Swedish case within the nation’s own borders (Sápmi) as well as of the global south (for example St Bartholomey) – brings further dimensions into how we can work with the present and imagine our futures.

Exchange was highlighted as a productive concept and practice, and the conference was organised through exchanges between theoretical analysis and practice-based knowledge; between heritages related to majority and/or minority populations; tangible and intangible heritage; different scholarly disciplines; and between academic and artistic ways of investigating cultural heritage and migration. The approach was transdisciplinary, with an aim to not only place representatives of different disciplines and ways of thinking and working together in the

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same room, but to bring them into dynamic fields of actual exchange where the not yet known can emerge.  

The conference grew out of the European research collaboration Joint Programming Initiative on Cultural Heritage and Global Change (JPI CH) and developed into a wider invitation including the heritage and museum sector in Sweden. This cross-sectional mode resulted in a multifaceted programme, which attracted a diverse audience with representatives from national research councils; national ministries; county and municipality boards; the royal court; museums at national, regional and local levels; independent visual artists; and scholars from the arts and humanities at universities and research institutes. In addition to the Swedish citizens, the 72 participants and speakers had travelled from Denmark, Norway, Germany, France, Slovakia, Spain, the Netherlands and the United Kingdom, and migrant backgrounds included Finland, Ireland, Iran, India, Pakistan, Senegal, Sudan, China and the Caribbean. The conference took place at the Stockholm City Museum, which had just reopened after a comprehensive renovation.

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3. The conference co-ordinator is positioned within this knowledge field, see for example Laine, A. (2018), Practicing Art and Anthropology: A Transdisciplinary Journey, London and New York: Bloomsbury.
The Two-day Programme

*Heritage and Migration* was inaugurated by Lars Amréus, director general of SNHB, who positioned Swedish cultural heritage and cultural heritage practices in the European and global context of the conference, and by Pascal Liévaux, chair of JPI CH, who addressed the conference in relation to the strategic aims and tasks within the European research collaboration on cultural heritage and global change.

The first day centred on contemporary migration from a European perspective, and how current conditions are linked to colonial histories. The programme consisted of two keynotes followed by panel sessions with short presentations and questions from the audience. The first keynote addressed the contingent and improvisational operations of a precarious migrant settlement at the UK’s border with Schengen and the second focused on what kind of roles and expertise heritage professionals need to develop in order to facilitate a meta-perspective on heritage making as an interactive process. The afternoon continued with group discussions that invited the participants to in-depth developments of the main topics, a tour around the reopened museum, and a concluding joint dinner in the Old Town of Stockholm.

The second day expanded the transdisciplinary and cross-sectional dimensions of the conference, with an aim to improve our understanding of current situations and our capacity to imagine and influence future developments. Two keynotes were presented, the
first on prehistorical migration and its implications for understanding the present, and the second on Sámi perspectives on shifts between migration as forced and as a way of life. The latter was followed by a panel session of short presentations and a debate with an expanded global outlook. The afternoon offered a curator-artist dialogue and a theatre performance, both engaged with processes of archiving and the making of history. The conference was concluded by a talk closely related to the theatre performance, bringing attention to the historical presence of people of African descent in Sweden and current attempts to strengthen their histories and heritage.

Throughout the conference programme, we were proficiently guided by Melody Farshin, moderator and also a professional stand-up comedian addressing issues related to migration, such as the in-between-ness of being born in Sweden with parents of migrant background.

DAY ONE

Dan Hicks, professor of Contemporary Archaeology at Oxford University and curator of World Archaeology at the Pitt Rivers Museum, began the day with his talk *Lande: The Calais Jungle and Beyond*. Hicks asked: How can Archaeology help us understand our contemporary world? His talk explored the material, visual and digital culture from the Calais ‘Jungle’ – the informal camp where, before its destruction in October 2016, more than 10 000 displaced people lived. The talk used the lens of Archaeology and Heritage, and reassessed how we understand ‘crisis’, activism, and the infrastructure of national borders in Refugee and Forced Migration Studies, foregrounding the politics of environments, time, and the ongoing legacies of empire. Introducing a major collaborative exhibit at Oxford’s Pitt Rivers Museum, and a new book published in May 2019, the talk argued that an anthropological, archaeological and heritage focus on duration, impermanence and traces of the most recent past can recentre the ongoing human experiences of displacement in Europe today. The talk concluded by considering the place of landscapes, built environments, material culture of migration, borderwork, suffering and hospitality in the professional heritage and museums sector today.

In the following panel session *Forming Places, Homes and Borders*, Hicks was accompanied by Fataneh Farahani, associate professor of Ethnology and Wallenberg Academy Fellow at Stockholm University, and Laura McAtackney, associate professor of Archaeology and Heritage Studies at Aarhus University. Farahani outlined her research...
Dan Hicks, professor in Contemporary Archaeology at Oxford University, gives the first keynote on the contingent and improvisational operations of the precarious migrant settlement La Lande at UK’s border with Schengen.

interests, focusing on the project ‘Cartographies of Hospitality’ which examines the political, philosophical, material and cultural aspects of hospitality and hostility in regards to contemporary migration and forced exile. McAtackney, who uses contemporary and historical archaeological methodologies, described her research on material remnants of conflict in contemporary Northern Ireland and female experiences of political imprisonment during the Irish Civil War. The joint discussion centered on how migration and displacement challenges conventional notions of home and belonging, and destabilises how belonging is linked to place. It further brought forth how border crossing and border control weakens and even dehumanises people’s sense of self. Positionality, as defining a continuum between being privileged and marginalised agents in relation to migration and border crossing, evolved as an urgent topic of inequality and reoccurred at several discussions during the conference. For example, attention was given to that some movements are privileged and normalised, while others are stigmatised and forbidden.

The second keynote was given by Hester Dibbits, professor of Historical Culture and Education at Erasmus University Rotterdam and Amsterdam University of the Arts, and it was titled Contested Practices. Dealing with the Legacies of the Colonial Past in a Context of Migration. Dibbits brought our attention to items that long have been celebrated as typical Dutch heritage, such as seventeenth century canal houses, tea, coffee and chintzes, and the feast of Saint Nicholas and his helper Black Pete: But, she argued, the same items are also part of a long history of exploitation of people in places like South-Africa, Ghana,
Surinam and the Dutch East Indies, causing collective trauma, poverty and social inequality. Acknowledging that global inequalities and current migrations are related to the colonial project, we may feel challenged to reconsider our professional ways of dealing with objects of colonial heritage. Current social confrontations in which the colonial past features may make this feeling more pressing. Dibbits discussed how these matters can be advanced and she suggested a new dialogical approach that leverages different ways of knowing, including knowledge embedded in sensory experiences, emotions and everyday practices. The approach is called emotion networking. It is an exercise directed to providing individuals with insight into the layered and complicated interplay of the emotions and different interests surrounding specific objects of heritage, including their own emotions and interests. The intended aim is for the participants to notice changes in the internal relationships and to become more aware of the complex dynamics surrounding colonial heritage in a context of migration and social and cultural diversity.

Dibbits’ question of what approach to take in dealing with the contemporary context of postcolonial encounters and clashes was further discussed in the subsequent panel Ways of Becoming – Innovative and Inclusive Methods. The term becoming had been chosen to articulate more fluid and interactive forms of relationships than those associated with the term belonging, and to further problematise what this conceptual shift might imply. The panel began with short presentations by Amelie Tham, founder of suburban Fisksätra Museum, Lizette Gradén, associate professor of Ethnology at Lund University and Kulturen’s Museum in Lund, and Saadia Hussain, artist and art-activist at the Multicultural Centre in Botkyrka. They came together in presenting heritage making as active acts, where Gradén studies museum management and curatorial practices in multiple vernacular and institutional settings, Hussain uses collaborative art practice to empower people with migrant backgrounds and challenge their lack of space in the Swedish public sphere, and Tham experiments with, through community art and with local inhabitants, what a museum can be in a context with social and cultural diversity. A vivid discussion on how professionals within the heritage and museum sector can advance their work through greater inclusivity and what kind of competence they need to accomplish this took off at this panel and continued to grow during the proceeding group discussions.

All present, participants as well as speakers, were divided in several groups after the panel session. In parallel with the group discussions
accounted for below, a guided tour in the Stockholm City Museum was provided. The museum is situated in a building from 1680 and it focuses on the history of Stockholm. After a four year period of substantial renovation and recurating, it reopened two weeks before the conference. The tour included examples of migration, such as the large number of refugees who fled to Sweden during the Second World War.

Group discussions

The aim of the group discussions was to strengthen the dialogues across the represented disciplines and sectors, and to investigate the applicability of the presented concepts and methods into the relevant professional contexts. The discussions became a productive tool, contributing to active and immersive conversations between researchers, artists, and professionals within museum and other heritage institutions, which continued to develop during the conference as a whole. At the same time, the group discussions underwrote the challenges evoked by bringing people out of their comfort zones and confronting them with alternative perspectives and ways of working, for example how a certain concept is used within a specific discipline or institution but understood differently in another.

5. The following account is based on notes taken by four members of SNHB staff during the discussions.
Five questions centred on the main issues of the conference were distributed by the organisers to facilitate the conversations (see details in Appendix II). One of the questions concerned the dynamic between individual and collective forms of belonging, and it partly triggered contesting responses. Some participants criticised a tendency within museum practices to bundle people into groups and forget that they are individuals, for example only defined by their gender or national minority. One hesitant response to this was that we cannot make a museum for each and every individual. New inclusive working methods that are not necessarily focused on groups were yet called for, along with a recognition of that all groups are homogeneous. It was suggested that we need to develop common points of reference from which we can tell individual stories and where we all are involved as subjects. Multiple and unstable forms of belonging were discussed and emphasised through the idea of always being in a state of becoming, as brought forth in the previous panel. However, this topic also led towards a concern about discrimination based on group belonging, which will be further discussed under the Second day section. Group belonging was also brought forth in relation to place, by the example of the suburb Fisksättra where many inhabitants of various migrant backgrounds identify with this community rather than ethnic or national belonging.

Race was put forward as a preeminent frame for what museums are and do, along with the necessity to increasingly embrace diversity within ourselves and the institutions we work at. International professionals pointed out that most experts in the field are white and well-educated, and that this whiteness of the institutions must be
understood as a racial matter. People working in the Swedish context voiced the resistance they encounter in addressing issues related to race and racialisation, and the lack of language for talking about race at their institutions. In relation to these complications, it was argued that as museums have strong symbolic value in society, they must act with respect and be thoughtful towards all citizens.

Exchanges of cultural heritage was incorporated into one question as a positive form of evoking engagement between different social and cultural groups, within or outside institutions. This notion was partly responded to by the need to further problematise what cultural heritage is and who the experts on cultural heritage are. It was suggested that we should ask ourselves how the academic concept cultural heritage relates to everyday practices outside of heritage institutions. It was argued that we need to probe into who actually benefits from the exchanges and what we want to accomplish. It might not at all be the ‘good’ which is implied in the question. History is not meant to make people happy. It is a matter of understanding migration in a broader context, with questions, challenges and problems, including engagements with more complex emotions such as mourning.

Importantly, cultural heritage and exchanges of heritage exist and happen despite museums and our care; cooking and music for instance. Museums can only show examples. It was argued that official cultural heritage institutions today have the task of promoting cultural heritage exchange but that they do not know how to do so. One way to improve the situation, it was suggested, is to offer arenas and infrastructures that reach out and connect with people where they are.

The idea of offering meeting places outside the heritage institutions emerged in several groups, as a means to engage with people who do not come to the museum and also offer alternatives where self-esteem can be raised by sharing traditions. Pop-up museums was mentioned as a good example, along with including museum visits in SFI (Introduction in Swedish for Immigrants) courses. It was further suggested that museums can be a form of third social spaces where visitors can ask questions and make playful experiments not allowed in everyday life, such as trying out a displayed wig and comparing it with one’s ordinary hijab.

6. In Sweden, the term race was abolished at official and academic levels during a ‘white solidarity phase’ after 1968, and experiences of race-based discrimination has been silenced or transformed into issues of ethnicity or cultural difference, see Hübinette, T. and C. Lundström (2014), ‘Three Phases of Hegemonic Whiteness: Understanding Racial Temporalities in Sweden’, in Social Identities: Journal for the Study of Race, Nation and Culture, 20 (6): 417-437.
One question asked about identifying competence building which would improve how migration is addressed within the heritage and museum sector. Several groups and individuals stressed the necessity to advance our critical self-reflexive thinking. An analysis of how things are and why is often lacking, professionals react but do not develop a strategy for improvement. Some further argued that a large number of professionals within the institutions of this field actually lack basic knowledge about migration.

**Positionality** was brought forth as one dimension of competence building. One group pointed out that not everyone in an institution shares a common understanding of the institution’s role and societal position or even of one’s own role and position as a professional. For instance, there are discrepancies of awareness between different disciplines (archaeologists, historians, ethnologists etc.). It was argued that many institutions still have not come to terms with colonialism or how to create spaces where people with migrant backgrounds can speak from their own position instead of the position of an ‘other’. ‘We all need to acknowledge our privileged positions and be aware of how we use them. More collegial discussions on challenges and possibilities are crucial in the process.’ ‘Leadership and staff in general needs to be more daring and investigate their collections further.’ ‘We also have to be wary about possible effects when speaking about privilege from a privileged position, we might even think we are “more good”.’

Beyond the suggestion of increased collaboration with people of migrant backgrounds and their organisations to improve the current situation, many participants argued for co-creation. This term has been raised to emphasise long-term confidence building and relationships based on equal rights. One example was to give higher value to the knowledge that emerges during temporary collaborative projects and making sure that the results become permanent parts of the institutional archive before a new short-term project is started. The current lack of narratives about and of migrants, also discussed as an institutional lack of competence, would thus be counteracted. ‘One should not focus on migration as an exception. It needs to be normalised, as a phenomena visitors expect to encounter in museums, and creating history together is one way that this can be achieved.’

**Salary** was discussed as an ethical dimension of co-creation. It is often taken for granted that people with less privilege should just be happy to contribute to the museum sector as well as academic scholars with their knowledge and experiences without consideration of that they are doing a professional job. Finding ways of payment, for example through funding agencies, was considered central to some, but praxis
differs between fields and disciplines and maybe even between countries where, for example voluntary work is more common and accepted in some countries than in other. It was also pointed out that some groups are over-researched, by being contacted all the time and used by academies and heritage institutions through an uneven relationship. Institutions need to reflect on how they use their power and privilege of class and gender at different organisational levels. Positionality should further be addressed in long-term employment processes to give more space for people of colour and with various migrant backgrounds – also at decision making levels. The staff should reflect society.

Emotional intelligence was highlighted as productive competence, and defined as the ability to combine sensitivity and criticality in encounters of co-creation. This notion was related to Dibbits’ methods of emotion networking and heritage wisdom, where the former refers to the complicated interplay of diverse and sometimes conflicting emotions and interests surrounding specific objects of heritage, and the latter to a competence which enables people to relate in a critical way to heritage, through an awareness of the social dynamics around heritage, and one’s own and other positions in the network. It was argued that it is a matter of sharing and listening. ‘It can not only be imposed from the top to the bottom. It must be a dialogue, filled with empathy touching the souls. It is about human beings. We need spaces for sharing, official or not, institutions and even parks. We can’t schedule: “at 8–10 we make bridges”. It has to be ongoing.’

Expanded inclusivity was called for within several groups. It was, for example, voiced as criticism over an institutional ‘giving up’ on older women within first generation migrant communities (in Sweden largely inhabiting suburban areas, the so-called Million-programme areas, ed. note) and how this could be mitigated through artistic co-creation in public space. Criticism further pointed at the lack of attention towards these women’s children, generation 1.5 migrants (which replaces the misleading concept second generation immigrants), and the need to acknowledge the tensions concerning identity and language among them. It was claimed that we need to make the suburban kids understand that the cultural heritage at the national museums belongs to them too. ‘We should meet them with an open atmosphere that is interesting and not complicated. We need to help them get the competence to be able to move between two worlds, to transcend multiple grounds. It is also a matter of amplifying their voices, to be sensible of the unique and valuable and to be aware of their complex relationships with the dominant culture.’ ‘We need to be truthful about our intentions and where we stand, and work harder with our muscle of humbleness.’
**DAY TWO**

Jan Storå, professor in Osteoarchaeology at Stockholm University, gave the first keynote of the second day, following an introduction with a short summary of the previous day by the conference coordinator Anna Laine. Storå’s presentation *New Patterns in Prehistory? Possibilities and Limitations of Archaeogenetic Perspectives on Mobility* gave a prehistorical context to migration by addressing how archaeogenetic or palaeogenomic research on archaeological human remains has provided information on the demographic development and population history in many prehistoric time periods and many different areas. This research field has developed quite recently, and the emerging results call for discussions and reinterpretations of cultural and social processes, as well as of the demographic developments where mobility and migration are included as important elements and aspects. The presentation highlighted and discussed some implications of archaeogenetic and transdisciplinary research for our understanding of the archaeological record. A careful contextualisation of the ‘new’ data framed through interdisciplinary collaboration between science and humanities is needed. Storå raised questions of how this can be done, and how we can understand and interpret large scale and long-term demographic processes in contrast to more regional and local developments. He argued that there are challenges and limitations but also possibilities for new and strong narratives in this emerging field.

The second keynote was given by Marit Myrvoll, PhD in Social Anthropology and director at Vårdobáiki Sámi Museum, and it had the title *Sámi cultural heritage and migration*. Myrvoll accounted for the long history of annual migrations among the Sámi people, between highland and lowland or inland and coast, following their reindeer herds. We learned that these migrations have been a continuous practice both before and after the establishment of state borders and the changing politics formed by state authorities. When towns were established, Sámi people also migrated to these, either far away or close to their traditional settlements. During the post-World War Two-era, this development escalated and today many Sámi live, and die, in towns. The main reason for this domestic migration, from traditional rural to urban settlements, can be work, education or social factors, and there has also been many instances of forced migrations. These migrations highlight challenges in maintaining and developing Sámi culture – both tangible and intangible. Myrvoll defined the challenges as relating to uncertainties regarding which elements in Sámi culture are important to strengthen and develop, which elements one
Tonte Hegard and Christina Fredengren discuss during the second lunch, at the restaurant Gondolen.

has to leave behind when migrating, and how one copes with this situation in the upbringing of children – in giving them a Sámi identity.

The following panel session *Contemporary Migration in Historical Contexts* connected the Sámi situation with research on forced migrations within national borders among Swedish-Roma communities during the 19th century, and on irregular migrations across national borders among people currently trying to reach Europe from the Horn of Africa. The former project was presented by Charlotte Hyltén-Cavallius, associate professor of Minority Studies at the Institute for Language and Folklore, and the latter by Netsereab Andom, who received his PhD in Social Anthropology from the University of Khartoum. In relation to both keynotes, the panel pointed at how historical processes can help us understand the contemporary, for example how heterogeneous the cultural composition of Europe actually is and always has been. The panel further affirmed that we yet need to be attentive to historical and contextual differentiations when comparisons are made. The hazardous journeys presented by Andom linked the participants to Hicks’ keynote and following panel on the increasingly dehumanising border controls of contemporary Europe and how they continuously are spurred by notions of a refugee ‘crisis’ as well as financial interests. Together with the Myrvoll and Hyltén-Cavallius, Andom also pointed at the problem of the politics of representation and discussed the need for decolonisation of heritage institutions.
Politics of representation and decolonisation in the heritage and museum context largely informed the rest of the conference programme. Jacqueline Hoàng Nguyên, artist and artistic researcher at the College of Arts, Craft and Design and the Royal Technological Institute, and Ulrika Flink, curator at Settings and Konstfrämjandet brought forth unheard voices through The Making of an Archive. This is an ongoing collaborative and community-driven project, initiated by Hoàng Nguyên in Vancouver and Toronto and recently taking place at Grafikens Hus in Södertälje. The project aims to expand the official archives by collating marginalised stories and images of inhabitants with migratory backgrounds. The participants’ donated vernacular photography and narratives are archived through community work, the snapshots are scanned and the stories collected in hope of alternative representations of everyday life and, not least, social commitment of local residents with migration background. The project hereby examines the frameworks for how society writes, archives and recalls our shared history. It asks what we choose to archive, and thus pass on to become history.

The National Black Theatre of Sweden (NBTS) hereafter performed Black Memory, which effected a reanimation and reframing of photographs archived at the Ethnographic Museum in Stockholm. The photographs evidenced the presence of people of African descent in Sweden during the late 19th century, and the performance gave voice and physical presence that questioned both historical and contemporary anti-black racism. The NBTS performance was followed by a conversation between Josette Bushell-Mingo, founder of the NBTS and head of the Department of Acting at Stockholm University of the Arts, and Michael Barrett, PhD in Anthropology and curator of Africa at the Swedish Museums of World Culture. Framed within the title Afro-Swedish Presences, this concluding discussion drew attention to the historical presence of People of African Descent (PAD) in Sweden and current attempts to remember, archive and narrate their histories and heritage. The 2018 inauguration of the NBTS was underlined as an important moment in a wider historical development of an Afro-Swedish social and political identity. It was a public manifestation of the calls for representation, visibility and recognition of Afro-Swedes which has intensified over the last ten years – often clashing with hostile mainstream political discourse – through the labour of cultural workers, academics and activists. The two pillars of NBTS are adding literature and drama from the African continent to
The cultural repertoire as well as uncovering and validating histories of several centuries of PAD presence in Sweden.

The concluding discussion probed into what kind of conversations practitioners of the arts, literature, archives and museums could develop to grapple further with the NBTS objectives. The dynamics between collective and individual forms of belonging, in intersection with race, resurfaced as Bushell-Mingo put forth the current need for separatism on a global scale among people of African descent. In spite of the homogeneity of this collective, they still share a particular history that needs to be investigated and understood in its own right. The earlier discussions where claims were made both for individual narratives and co-creation between people categorised as privileged and marginalised were thus put in a different light, reminding the conference participants that group belonging is a meaningful and powerful form of identity. Particularly among people who historically have been subject to marginalisation, here largely based on the continuous social meaning of race, it is an invaluable tool for political and cultural mobilisation. Out of the separatist investigations, the current speakers held that various forms of exchange and co-creation can and will emerge. This last part of the conference programme was also a tentative instance of how such forms can develop. In conclusion, the expressive and multisensorial performance of NBTS and the conversation between Bushell-Mingo and Barrett constitutes a productive example of how exchanges between artistic and academic ways of working can strengthen each other.
Co-creation and Criticality: A Summarised Reflection from the Co-ordinator

This conference has investigated heritage and migration through contemporary archaeology, material culture studies, border studies, anthropology, ethnology, archaeogenetics, curatorial studies, artistic research, and art practices such as photography, painting and performance. This interlinkage between academic and artistic ways of working destabilises conventional separations between theoretical analysis and practice based knowledge, often upheld by institutionalised borders, and the participants attracted by the conference programme were considered as unusually diverse among members of the Swedish cultural heritage context. Together with the thought provoking and emotionally engaging sessions, with keynotes, panel debates, group discussions, a museum tour, and a theatre performance, they engendered a dynamic and challenging atmosphere. As a whole, Heritage and Migration sparked creative and innovative conversations, about who, how and why somebody can be considered a migrant, how cultural heritage professionals can enhance their expertise on migration, and how new research projects can be formed in closer collaboration with people of diverse backgrounds.

The speakers and participants intertwined criticism of historical and contemporary contexts with creative ideas about how the heritage and museum sector can develop its future engagement with migration. It was repeatedly argued that it is necessary to build sustainable relationships between heritage institutions and people with migrant backgrounds – and that this only can be done by recognising how colonial regimes continuously impact current conditions. Speakers and participants called for increased decolonisation and attention to how people of colour and various migrant backgrounds are represented – in archives, exhibitions and leading positions. It was claimed that much work remains to be done in order to establish more democratic strategies and practices, and to recognise that borders exist within institutions in addition to the increasingly unequal and inhumane borders that are crossed by transnational migrants.
Co-creation and criticality emerged as crucial and intertwined ways to move forward. Co-creation was used to identify collaborations between heritage professionals and people with migrant backgrounds that emphasise long-term confidence building and relationships based on equal rights and shared decision making. This perspective was partly based on experiences of short-term collaborations where contributions by less privileged participants were given value in the moment but never achieved inclusion in permanent archives controlled by the privileged. Many argued for an enhancement of the criticality and self-reflexion that has developed within anthropology and museum studies to hereby enable co-creative investigations where the frameworks of how society documents, archives and re-narrates the past are collaboratively scrutinised.

The positive notion of exchanges between diverse cultural heritages put forward in the conference programme was productively questioned through the same criticality. Researchers rightfully argued that we need to ask who such exchanges actually are beneficial for, and who we consider as experts. The positionality of experts and its effect on theorisation as well as practice was thus explicitly implicated in the investigations of potential paths towards inclusive and dynamic futures. New forms of meeting places, also outside of the established institutions, was emphasised by several participants, of which some came from a more experimental small scale environment where art

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practice was a central method for making and exchanging cultural heritage. At the same time as the heterogeneity of groups was brought forth, separatism was acknowledged as an empowering and mobilising method among marginalised groups who have been subject to long-term discrimination and racism.

The conference has thus suggested that co-created and critically assessed research, exhibitions, collections, archives, and art projects provide useful tools for demonstrating that migration cannot be comprehended as an exception or a crisis. Migration is part of the human condition, but it is yet enmeshed in unequal and unacceptable tensions and clashes of border control – in social settings as well as at geographical frontlines. The conference further raised questions of whether climate change and losses of democracy on a global scale are far more challenging than increased migration, but ultimately, these challenges are better understood as intertwined.
Appendix I

SPEAKERS

Netsereab Ghebremichael Andom, obtained his PhD from the Department of Sociology & Social Anthropology, University of Khartoum, in May 2017. Puzzled with the massive youth ‘exodus’ that Eritrea witnessed at the dawn of the century, he pursued his PhD study under the title *Irregular Youth Migration from Eritrea to Sudan (1993–2000): Causes, Consequences and Trends*. As a research associate to CEDEJ-Khartoum, his area of interest has remained on migration and forced displacement, border studies and youths. Apart from serving as a senior lecturer for eight years in various Eritrean institutes of higher learning, from 2014–2016 he has also taught several part-time sociology courses at the University of Medical Sciences and Technology, Khartoum.

Michael Barrett is a researcher and curator of Africa at the National Museums of World Culture in Sweden. His research focus is on the history of collections as well as the representation of Africa and people of African descent in museums and popular media. Recent curatorial work includes *Dikenga*, which is a permanent gallery at Världskultur­museet, Gothenburg, and *Ongoing Africa* – developing research, accessibility and public programming regarding the Africa collections at Etnografiska in Stockholm.

Josette Bushell-Mingo, is an actor and director, and the art director and founder of the National Black Theatre of Sweden. She is associate professor and head of the Department of Acting at Stockholm University of the Arts and art director of Riksteatern’s Tyst Teater which produces dramatic art in Swedish Sign Language. Bushell-Mingo is further guest professor at Coventry University and affiliated to Liverpool Unity Theatre and Keswick Theatre as a stage artist.

Hester Dibbits, Prof. dr. (MA Modern and Theoretical History 1989; Ph.D. 1998) is a lector of Cultural Heritage at the Reinwardt Academy (Amsterdam University of the Arts) and endowed professor of Historical Culture and Education at the Erasmus School of History, Culture and Communication (Erasmus University Rotterdam) and

Fataneh Farahani is an Associate professor of Ethnology and Wallenberg academy fellow at the department of Ethnology, Gender studies and history of Religions at Stockholm University. Through the project ‘Cartographies of Hospitality’, Farahani examines the political, philosophical, material and cultural aspects of hospitality and hostility in regards to contemporary migration and forced exile. Dr. Farahani’s research interests are shaped by diaspora and transnationalism, gender and sexualities, hospitality and hostility, critical race and whiteness studies, diverse research methodologies and processes of knowledge productions.

Ulrika Flink is a curator based in Stockholm, Sweden, currently working as curator at Settings and as artistic director of People’s Movements for Art Promotion Stockholm. She completed the MA Curating Contemporary Art (CCA) programme at the Royal College of Art in London, and has also held roles such as curator of Momentum 9 – Nordic Biennial of Contemporary Art, Moss, Norway and producer at Tensta konsthall, Stockholm. She is co-founder of the curatorial collective Parallelogram.

Lizette Gradén, Ph.D, is Associate professor, Department of Arts and Cultural Sciences at Lund University, and Head of Research at Kulturen in Lund, Sweden. Her current research include museum management and curatorial practices in vernacular and institutional settings. Working across disciplines she coordinates the collaboration initiative ‘Heritage, Migration and Mobility in an Open Democratic Society’ and the research node Cultural Politics and Cultural Heritage, hosted by the Department of Arts and Cultural Sciences at Lund University, Sweden.
Dan Hicks FSA, MCIfA is Professor of Contemporary Archaeology in the School of Archaeology, Curator of World Archaeology at the Pitt Rivers Museum, and a Fellow of St Cross College. Dan works on the material and visual culture of the modern, (post)colonial and contemporary world, and on the history of Archaeology and Anthropology. Current work is focused on the politics of European museum collections, and the material culture of the ‘refugee crisis’. Dan is also a Non-Executive Director and Trustee of Museum of London Archaeology. He has published five books, including co-editing The Oxford Handbook of Material Culture Studies (new in paperback in 2018). He is publishing two further books during 2019: Lande: the Calais ‘Jungle’ and Beyond (with Sarah Mallet, Bristol University Press, May 2019) and Archaeology and Photography (edited with Lesley McFadyen, Bloomsbury October 2019).

Jacqueline Hoàng Nguyễn is an artist using archives and a broad range of media to investigate issues of historicity, collectivity, utopian politics and multiculturalism via feminist theories. Currently based in Stockholm, she is a PhD candidate in the ‘Art, Technology and Design’ program at Konstfack – University of Arts, Crafts and Design and KTH Royal Institute of Technology. She previously completed the Whitney Independent Study Program, New York (2011), having obtained her MFA and a post-graduate diploma in Critical Studies from the Malmö Art Academy (2005), and a BFA from Concordia University (2003).

Saadia Hussain works as an artist, art educator and art activist based in Stockholm and works both nationally and internationally. Her practice revolves around accessibility, democracy, participation and freedom of expression with an emphasis on art and creativity as vital expressions and source of knowledge for all, a human right! Saadia has worked with thousands of people and developed methods that enable more people to participate, be creative and express their stories.

Charlotte Hyltén-Cavallius, PhD in Ethnology, Associate Professor of Minority Studies and Research Archivist at the Institute for Language and Folklore. She does research in critical heritage studies and museum studies, focusing narrativity, historiography, tradition, aesthetics, museum and archival collections. Recent and ongoing projects have focused on Roma history, life stories and hidden heritages,
archival collections on Roma minorities, and the political and monitoring dimensions in archival practices in relation to minority groups in Sweden.

Laura McAtackney is an Associate Professor in the Department of Archaeology & Heritage Studies at Aarhus University, Denmark and Associate Professor in Contemporary Archaeology at Oulu University, Finland. An archaeologist by training, her current research uses contemporary and historical archaeological methodologies, to explore areas as diverse as material remnants of conflict in contemporary Northern Ireland, female experiences of political imprisonment during the Irish Civil War and race/social relations in the Caribbean (the latter is as a member of the SLAM project at Wayne State University and Brown University in the USA).

Marit Myrvoll, Dr of Social Anthropology and director at Várdo-báiki Sámi Museum, presents Sámi perspectives on national and international migrations, as nomadic ways of living, forced relocations, and urban settlements. Myrvoll has worked as researcher with perspectives on culture, identity and society, as well as cultural heritage, cultural history and religious beliefs. She has previously worked at the Sámi Parliament and the Directorate for Cultural Heritage. She is a member of the Norwegian Truth and Reconciliation Commission.

National Black Theatre of Sweden, is a theatre company focused on developing a platform for performance art among the African Diaspora in Sweden. It has recently been established and was inaugurated in Stockholm in November 2018. In addition to Josette Bushell Mingo as artistic director, the current performance was realised by: Lamine Dieng, actor; Anne Fredriksson; playwright; Benyam Haile, actor; Lotta Nillson, costume; John Oduo Andrews, photographer; Francesca Quartey, actor; Kayo Shekoni, actor; Naomi Solomon, producer.

Jan Storå, professor of Osteoarchaeology, is one of three principal investigators of the research programmes ‘The Atlas-project’ and ‘1000 Ancient Genomes’ dealing with the demographic history in the past in Sweden and Eurasia (2014–2021). He got his archaeological education from Turku, Finland and osteoarchaeological training and Ph.D from Stockholm University. His main research interests fall in archaeogenetics, zooarchaeology, taphonomy, and Stone Age archaeology in general.
Amelie Tham is founder and artistic director of Fisksätra Museum. She has a background within the fields of Social Anthropology and Ethnology, as well as freelance production within radio and publications on various art forms, art processes as development of knowledge, participation, cultural heritage, and a national report on migration related issues in a local community. Development and research on how a small museum, not just local, can stage Community Art projects centred on empowerment, and urban development/urban justice in collaboration with local migrant communities.
Appendix II

QUESTIONS FOR THE GROUP DISCUSSIONS

How can exchanges of cultural heritage (tangible and intangible) be enhanced in interactions between diverse social groups? Within institutions or on other arenas?

How can knowledge and experiences within the examples given by today’s keynotes and panel discussants be implemented in your own ways of working?

What kind of competence building on heritage and migration would you like to develop at your own institution? How can this best be accomplished?

How are new research findings currently implemented within cultural heritage practices, and can this be improved?

How can cultural heritage practices address the dynamic between individual and collective forms of belonging?
Migration is an urgent global concern. As a social and historical phenomenon, migration can be understood as an aspect of the human condition. Transnational migration has intensified in recent years, and researchers claim that climate change will cause further escalation. Simultaneously, the construction of separating walls increases globally, and the requirements for crossing borders legally have risen dramatically and unequally.

How is cultural heritage linked to these processes? This conference will elucidate and complicate relations between cultural heritage and migration – from new methods within local heritage practices to historical and global contexts. How does migration relate to notions of place, home and borders as heritage? How can migration be understood as a form of cultural heritage? How can cultural heritage professionals enhance their expertise in relation to migration?

The programme interweaves theoretical analysis and practice based knowledge, and invites the heritage and museum sector to active participation in panel debates, group discussions and a live performance.
**Programme | Heritage and Migration**

### Wednesday 15 May

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9.00 – 9.30</td>
<td>Registration and Coffee</td>
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<td>9.30 – 10.15</td>
<td>Introduction: Opening Speeches</td>
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<td>Lars Amréus, director general at Riksantikvarieämbetet,</td>
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<td>the Swedish National Heritage Board. Pascal Liévaux, chair of the</td>
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<td>Joint Programming Initiative on Cultural Heritage and Global Change.</td>
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<td>Information from the conference moderator Melody Farshin.</td>
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<td>10.15 – 11.00</td>
<td>Keynote: <em>Lande: The Calais 'Jungle' and Beyond</em></td>
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<td>Dan Hicks, professor of Contemporary Archaeology at Oxford University</td>
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<td></td>
<td>and curator of World Archaeology at the Pitt Rivers Museum, presents</td>
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<td></td>
<td>the contingent and improvisational operations of a precarious</td>
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<td>migrant settlement at UK’s border with Schengen – as comparative</td>
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<td>research and a museum exhibition.</td>
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<td>11.00 – 11.45</td>
<td>Panel Discussion: <em>Forming Places, Homes and Borders</em></td>
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<td></td>
<td>Dan Hicks with Fataneh Farahani, associate prof. of Ethnology and</td>
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<td>Wallenberg Academy Fellow at Stockholm University, and Laura</td>
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<td>McAtackney, associate prof. of Archaeology and Heritage Studies at</td>
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<td>Aarhus University.</td>
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<td></td>
<td>Migration and displacement affect notions of home and belonging, and</td>
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<td>how belonging is linked to real and virtual places. Crossing borders</td>
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<td>in the process further affects a person’s sense of self. This panel</td>
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<td>discusses how migration is structured by social practices and border</td>
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<td>politics, and where spaces for individual agency emerge. How does</td>
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<td>cultural heritage contribute to establishing well-being in unfamiliar</td>
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<td>places? How does practices of hospitality and hostility, at borders</td>
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<td>and in host societies, influence migrants’ sense of belonging?</td>
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<td>11.45 – 13.00</td>
<td>Lunch</td>
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**Programme | Heritage and Migration**

13.00 – 13.40 **Keynote: Contested Practices. Dealing with the Legacies of the Colonial Past in a Context of Migration**
Hester Dibbits, professor of Historical Culture and Education at Erasmus University Rotterdam and Amsterdam University of the Arts, discusses what kind of roles and expertise heritage professionals need to develop in order to facilitate a meta-perspective on heritage making as an interactive process, through our contemporary context of postcolonial encounters and clashes, and through the concepts emotion networks and heritage wisdom.

13.40 – 14.30 **Panel Discussion: Ways of Becoming – Innovative and Inclusive Methods**
Hester Dibbits with Amelie Tham, founder of Fisksätra Museum, Lizette Gradén, associate prof. of Ethnology at Lund University and Kulturen’s Museum in Lund, and Saadia Hussain, artist and art-activist at the Multicultural Centre in Botkyrka.

This panel explores how different experiences and understandings of cultural heritage can evolve into inclusive dialogues and practices. It presents innovative forms of collaboration and exchange in highly diverse settings, and discusses how notions of fixed categories of belonging resonate with the various ways of becoming that are negotiated in actual processes of de-integration, migration and integration. What kind of competence is needed among cultural heritage professionals to pursue this inclusive and flexible approach? What kind of supportive institutions and networks exist or can be developed?

14.30 – 15.00 **Coffee**

15.00 – 17.00 **Group Sessions:**

**Group 1**

15.00 – 16.00 Small Group Discussions followed by Joint Group Dialogue
16.00 – 17.00 Guided Museum Tour

**Group 2**

15.00 – 16.00 Guided Museum Tour
16.00 – 17.00 Small Group Discussions followed by Joint Group Dialogue

19.00 – 20.30 **Dinner at the Grillskå House, Stortorget, Old Town**
Thursday 16 May

9.15 – 9.45 Coffee

9.45 – 10.00 Introduction

10.00 – 10.50 Keynote: *New Patterns in Prehistory? Possibilities and Limitations of Archeogenetic Perspectives on Mobility*
Jan Storå, professor in Archaeology at Stockholm University, discusses implications of recent archaeogenetic and transdisciplinary research across natural and cultural sciences for our interpretations of mobility and migrations.

11.00 – 11.45 Keynote: *Sámi Cultural Heritage and Migration*
Marit Myrvoll, PhD in Social Anthropology and director at Várdobáiki Sámi Museum, presents Sámi perspectives on national and international migration, as nomadic ways of living, forced relocations, and urban settlements.

11.45 – 13.00 Lunch

13.00 – 13.45 Panel Discussion: *Contemporary Migration in Historical Contexts*
Marit Myrvoll with Charlotte Hyltén-Cavallius, associate prof. of Minority Studies at the Institute for Language and Folklore, and Netsereab Andom, assistant prof. of Social Anthropology at the University of Khartoum.

This panel discusses how knowledge of historical migration processes can contribute to an increased understanding of contemporary circumstances. The keynote presentations will be linked to two examples of long-term migration continuously relevant in contemporary Europe, as practiced by Roma communities and communities with a background in the Horn of Africa. What does shifting historiographies and decolonised perspectives mean for current understandings of migrants and refugees? How does migration influence what is defined as cultural heritage in a particular time and place? How can migration be understood as a form of cultural heritage?
Programme | Heritage and Migration

13.45 – 14.30  Artist and Curator Conversation: The Making of an Archive
Jacqueline Hoang Nguyen, artist and artistic researcher at the College of Arts, Craft and Design and the Royal Technological Institute, and Ulrika Flink, curator at Settings and Konstfrämjan-det, present a year-long collaborative project undertaken at Grafikens Hus, Södertälje, which has expanded the official archives of the town with marginalized stories and images of inhabitants with migratory backgrounds.

14.30 – 15.00  Coffee

15.00 – 15.30  Performance: Black Memory
The theatre company National Black Theatre of Sweden performs Afro-Swedish and African diaspora presence as archival reanimation in a collaboration with the Swedish Museums of World Culture.

15.30 – 16.15  Concluding Discussion: Afro-Swedish Presences
Michael Barrett, PhD in Anthropology and curator of Africa at the Swedish Museums of World Culture, and Josette Bushell-Mingo, head of the Department of Acting at Stockholm University of the Arts and founder of the National Black Theatre of Sweden, discuss the historical presence of people of African descent in Sweden and current attempts to remember, archive and narrate their histories and heritage. What conversations might practitioners of the arts, literature, archives and museums have in grappling with these objectives?

The conference is organised by the Swedish National Heritage Board, in collaboration with the Joint Programming Initiative on Cultural Heritage and Global Change. The conference received funding from the European Union’s Horizon 2020 research and innovation programme under JHEP2 project – grant agreement No 699523.